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COURTESY MARTÍNEZ + JOHNSON AND MECANOO

D.C. PICKS TEAM TO REVAMP VAN DER ROHE'S MLK MEMORIAL LIBRARY

DREAM REVISED

In mid-February, the D.C. Public Library announced that a design team of local firm Martínez + Johnson Architecture and Dutch practice Mecanoo had been selected to

reimagine the city's Martin Luther King Jr. Memorial Library. The decision caps a lengthy process by the city to decide the fate of the **continued on page 8**



Hy-Fi will be recyclable
and almost carbon-neutral.

COURTESY THE LIVING

EXPERIMENTAL FIRM TO CONSTRUCT LOW CARBON, SELF-BUILDING PAVILION

THE LIVING IS WINNING

The Living, an experimental New York-based practice lead by David Benjamin, has been selected to design and build the 15th edition of MoMA PS 1's Young Architects Program (YAP). Known for using advanced technology to mimic biological structures or respond to atmospheric conditions, The

Living's proposal, called *Hy-Fi*, represents a new direction for the annual pavilion program.

According to Benjamin's proposal, *Hy-Fi* will use pioneering, self-building technology, and will be completely recyclable and nearly carbon **continued on page 5**

NEW YORK CITY'S NEW MAYOR
APPOINTS HIS COMMISSIONERS

BILL'S BOYS AND GIRLS

The difference between Michael Bloomberg's final State of the City address and Bill de Blasio's first was so vast it seems impossible the two were speaking about the same city. In the newly opened Barclays Center, then-mayor Bloomberg touted the booming development across New York—from the Atlantic Yards to the Hudson Yards. He referenced job opportunities, sustainability, and, of course, the bike-share program.

One year later, at the LaGuardia Community College in Queens, Bill de Blasio spoke of "The Tale of Two Cities"—a town racked by inequality. He didn't talk about any big, splashy developments, but pledged to help "New Yorkers crushed by skyrocketing rents." There was no mention of transportation, climate change, or infrastructure—all considered bright spots in Bloomberg's complicated legacy.

But while Mayor de Blasio makes national headlines for his laser-like focus on tackling inequality, he has been appointing highly competent individuals to lead the city's housing, transportation, environmental, and planning teams. All of these appointments, explained de Blasio, are not separate from the fight against inequality. They are central in waging it.

In early February, de Blasio appointed Carl Weisbrod—a real estate industry veteran with experience in the private and public sector—to chair the city's planning commission. **continued on page 3**

EMERGING VOICES 2014
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COURTESY AUKLAND INTERNATIONAL AIRPORT

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COURTESY BROOKFIELD

REX REIMAGINES 450 WEST 33RD
STREET'S FACADE

ABOUT FACE

On February 13, a year after officially breaking ground on the Manhattan West megaproject in the Hudson Yards District, developer Brookfield Properties revealed new details about extensive renovations that will reshape Davis Brody Bond's 16-story 450 West 33rd Street tower. Brooklyn-based REX has designed a new lobby and a pleated glass facade to rebrand the Brutalist structure as Five Manhattan West, a hub for creative and tech businesses flocking to the area. "It's going to become an important lynchpin for our entire project," said Dennis Friedrich, CEO of Brookfield. "There's a very strong appeal for creative, tech, and media tenants interested in the space" and its 100,000-square-foot floor plates—one of only eight buildings in Manhattan to be so well endowed.

While the majority **continued on page 7**

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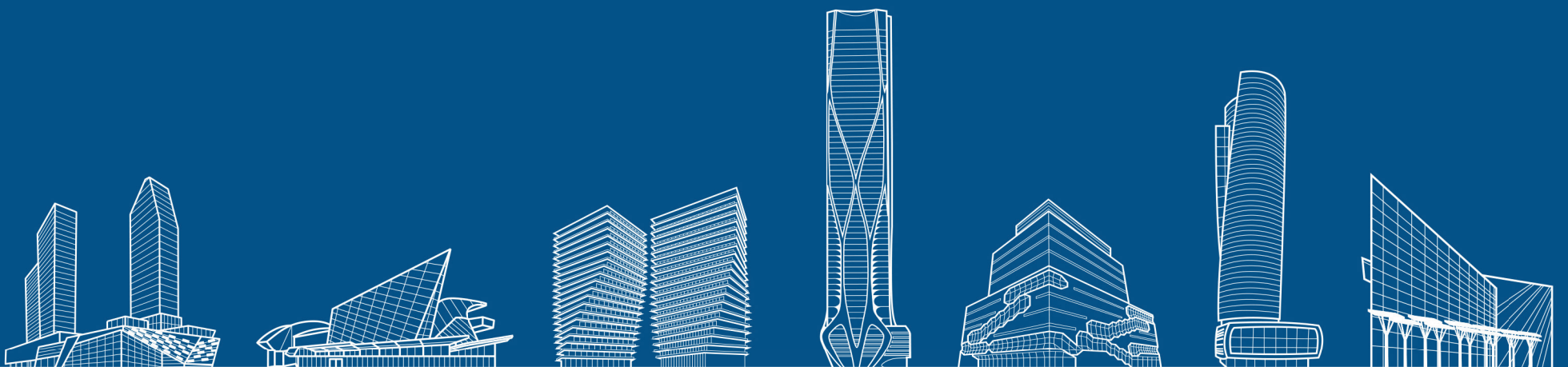
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VOLUME 12 ISSUE 3 MARCH 5, 2014. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.
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WHAT COMES AFTER "TRICKLE-DOWN" URBANISM?

With his fiery rhetoric about inequality, Mayor Bill de Blasio is clearly a man on a mission. He has moved quickly to rework police and detention procedures and close substandard facilities for the homeless. He is aggressively pushing his plan for universal pre-kindergarten, which he would pay for by taxing the very rich.

Aside from his much-touted goals of preserving and adding to the city’s stock of affordable housing, the mayor’s goals for the physical city are vague. He, quite frankly, doesn’t seem that interested in planning and design. At least not yet.

Though he has appointed strong and experienced individuals to various housing posts, much of his team that will manage and shape the city’s built environment remains unfilled. As of press time, the Department of Design and Construction, the Landmarks Preservation Commission, and the Department of Parks and Recreation all remain leaderless or led by holdovers from Bloomberg who are not expected to stay long term. Sources within these agencies have grumbled about the slow pace of the appointments and a growing feeling of rudderlessness in city government.

The exception being the Department of City Planning, which de Blasio has filled with the veteran real estate and business improvement district czar, Carl Weisbrod. While Weisbrod is undoubtedly qualified, few in design and urbanism circles seemed enthusiastic about the appointment. Can Weisbrod, a consummate insider, bring in new ideas and resist the entrenched power of the city’s real estate interests? What is his vision for the Department and for the role of planning in this chaotic and congested metropolis?

It is a radical departure from Michael Bloomberg, who had a greater impact on the physical city than anyone since Robert Moses. He staffed his agencies with hard driving private sector appointees, who sought to remake the city with mega projects and fine-grained policy changes. Bloomberg’s deputies drew on best practices from around the globe, and used the city as a lab to test them. And if Bloomberg himself became increasingly tin-eared in this third term—defending one percenters and swatting down calls to rein in Wall Street—an unanticipated effect was that many of his urban policies came to be eyed with suspicion. Good planning and design policies seemed like agents of gentrification and homogenization. The mayor’s vast personal wealth and autocratic tendencies added to the notion that his planning and design initiatives were a kind of “trickle-down” urbanism—geared to please the few but eventually benefitting many more. Bloomberg failed to see how his elitist reputation was coloring his entire stint as mayor (shortly before the election he snapped that he found de Blasio’s rhetoric “racist,” an especially clumsy charge given de Blasio’s interracial family.)

All New Yorkers benefit from cleaner air, more parkland, and safer, more diverse streetscapes—all of which Bloomberg championed and created. They will also benefit from de Blasio’s priorities: more affordable housing and a more inclusive and economically diverse citizenry. Let’s hope the many positive aspects of Bloomberg’s legacy are not abandoned as de Blasio rightly tries to turn his “Tale of Two Cities” into one. **ALAN G. BRAKE**

BILL’S BOYS AND GIRLS continued from front page Weisbrod is perhaps best known for his integral role in cleaning up Times Square in the 1980s and later helping to transform Downtown Manhattan into a mixed-use neighborhood.

Rick Bell, the executive director of New York’s AIA chapter, said Weisbrod is “an excellent choice” for planning commissioner because he “brings to the table the skillset, the mindset, and the attitude of someone who is going to take the promises made, the expectations of the de Blasio campaign, and realize them.”

As planning commissioner, Weisbrod will be instrumental in accomplishing one of de Blasio’s key legislative goals: to “preserve or construct” 200,000 units of affordable housing over the next 10 years. He will be joined in that fight by the mayor’s new housing team.

The mayor recently appointed Shola Olatoye—a former executive at an affordable housing non-profit—as chair of the New York City Housing Authority. The Department of Housing Preservation and Development’s new commissioner is Vicki Been, who was the former director of NYU’s Furman Center for Real Estate and Urban Policy. And Gary D. Rodney, from the affordable housing developer Omni New York, is the new president to the Housing Development Corporation.

Alicia Glen—the former head of the Goldman Sachs’ Urban Investment Group—is the city’s new deputy mayor of housing and economic development.

Even with a strong team beside him, de Blasio’s affordable housing goal will be exceptionally difficult to achieve. One tool de Blasio will likely use to hit his 200,000 figure will be “mandatory inclusionary zoning,” or requiring developers to include affordable housing units in new buildings. Under Bloomberg, developers were only incentivized to do so.

And since it will no be enough to just “preserve” existing affordable units, the de Blasio years might see significant zoning changes to offer new development opportunities. The benefit of this could be twofold: more development would boost the number of new affordable housing units, and the housing stock overall.

In terms of transportation and the city’s streetscape, the de Blasio administration is poised to build on Janette Sadik-Khan’s impressive legacy of transforming New York City streets. The mayor’s selection of Polly Trottenberg—the former under secretary for policy at the U.S. Department of Transportation—to lead the city’s DOT has been lauded by those championing safer streets and improved transportation. “The personnel positions, and particularly hiring Polly Trottenberg, look really good from street safety and livable streets perspective,” says Ben Fried, the editor-in-chief of Streetsblog.

Trottenberg will be reponsible for more than bike lanes and pedestrian plazas; she will work alongside the new police commissioner, Bill Bratton, to implement the mayor’s “Vision Zero Action Plan” to reduce pedestrian fatalities.

It has become clear with these appointments that the mayor plans to use every department, and every new official, to address the city’s inequality. Combatting inequality is a daunting, if not impossible, fight to wage from City Hall, but the mayor and his team seem ready to at least throw some punches. **HENRY MELCHER**

LETTER



COURTESY ERDY MCHENRY ARCHITECTURE

NORTHERN LIBERTIES ASCENDANT
As president of Philadelphia’s Northern Liberties Neighbors Association, I was pleased to see William Menking review our city’s innovative architectural scene (“City of Designerly Love,” AN 14_12.04.2013). Yet I was surprised to see my community

Left: Piazza at Schmidt’s, Erdy McHenry Architecture.
dismissed as the “troubled surrounding neighborhood” of the Piazza, a large mixed-use development anchored by a central plaza.

The Piazza can feel disconnected from the rest of the neighborhood, as Menking says. But Northern Liberties is not troubled: It’s Philadelphia’s fastest-growing community, with a 60 percent rise in population over the last decade. Multi-unit construction, industrial conversions, and infill development are everywhere, as are new restaurants and bars, entertainment venues, retail and service businesses, and professional offices.

This is no mere civic boosterism. Northern Liberties has problems, but they are problems of gentrification, not underdevelopment: decreased affordability, increased traffic,

high commercial turnover, and pressures on demographic diversity and community fabric.

Menking is right to say the city needs to upgrade neighborhood infrastructure—but not to spur redevelopment. That ship has sailed. We need better city supports to accommodate the new density of active uses, restore access to affordable housing, and reserve property for public needs.

As an urbanist and frequent visitor to New York, I understand Northern Liberties might look rough around the edges compared to many redeveloped Manhattan and Brooklyn communities. But if we want to shape the future of Philadelphia’s neighborhoods, we must assess their present accurately.

MATT RUBEN
PRESIDENT, NORTHERN LIBERTIES
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THE ARCHITECT'S NEWSPAPER MARCH 5, 2014

EAVESDROP> THE EDITORS

POLISH THOSE CVS!

With so many deanships still open—Columbia, Cooper Union, University of Kentucky, MIT, among others—the architectural academy is about to go through a major personnel shuffle. In the overlapping world of museums, some of the major openings are about to be filled. The Metropolitan Museum of Art has quietly hired the young globe trotting curator **Beatrice Galilee** as an associate curator of architecture and design. Galilee will work within the department of Modern and Contemporary Art in the Met's soon to be satellite space in the Marcel Breuer-designed Whitney Museum Building on Madison Avenue.

Speculation abounds about who will replace **Barry Bergdoll** as the Philip Johnson Chief Curator of Architecture and Design. Some names that have been floated are **Mirko Zardini**, currently of the Canadian Centre for Architecture, and former *Domus* editor **Joseph Grima**. Another name on some lips is outgoing Columbia Dean **Mark Wigley**. Whoever takes the job won't be without someone watching over their shoulders. Bergdoll is staying on—Pope Benedict-like—as a curator emeritus.

ABOUT FACE

Just a week before MoMA made its somewhat ambiguous announcement that the folded bronze facade of the American Folk Art Museum building would be removed and stored—rather than tossed in a dumpster—**Nina Libeskind** excitedly announced over a lunch in Milan, “I’m going to get some architects together and save the facade!” Nina is known for her powers of persuasion, and Eavesdrop doesn't know if she actually put her plan into action. If so, it might be the quickest reversal in New York preservation history. While eavesdropv is glad that at least the facade is being saved, we doubt it will quell the ire directed at MoMA and Diller, Scofidio + Renfro.

SEND POPE MOBILES AND HUMAN CHAINS TO EAVESDROP@ARCHPAPER.COM



THE LIVING IS WINNING continued from front page neutral. Using innovative organic bricks invented by Ecovative and brick molds covered in a reflective film developed by 3M, the circular structure will be strong, lightweight, and have extremely low embodied carbon. The organic bricks, which are placed at the bottom of the structure in a loose and porous way, are made from corn stalks and living root structures that give them strength. “We like that it uses agricultural byproducts, rather than high value agricultural products,” said David Benjamin. “This is the first load-bearing application of this material.”

Organic dyes will be added to the bricks to give them vibrant, natural colors. The reflective brick molds function as growing trays for the organic bricks, and are incorporated into the top of the structure, reflecting daylight down into the pavilion. The circular forms will act as cooling towers, and after the summer ends it will be deconstructed and the organic bricks will be composted in Queens and the reflective bricks will be returned to 3M for additional research.

“This proposal was the one that connected incredible research—really out of the box

thinking about sustainability—with the architectural needs of the program,” Pedro Gadnho, the MoMA architecture curator in charge of the YAP, told *AN*. For the museum, *Hy-Fi* will act as a visual beacon, a trio of a multicolored and reflective towers extending above the concrete walls of the courtyard.

The other finalists for this year's MoMA PS1 Young Architects Program were LAMAS (Wei-Han Vivian Lee and James Macgillivray), Pita + Bloom (Floresncia Pita and Jackilin Hah Bloom), Fake Industries Architectural Agonism (Cristina Goberna and Urtzi Grau), and Collective-LOK (Michael Kubo, Jon Lott, and William O'Brien).

Throughout its 15 editions, the YAP has become one the leading showcases for architectural talent in the US. “People keep coming up with new things,” said Gadnho. “It's pretty amazing, the new possibilities, and it is a testament of the importance of showing new architectural talent.” Previous winners have included SHoP, CODA, Interboro Partners, and Ball-Nogues, among others. The pavilion serves as a shade structure and platform for the annual summer “Warm Up” concert and performance series. *Hy-Fi* is expected to open in late June or early July. **AGB**

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> BUTTER


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COURTESY BUTTER

Food Network star and chef Alex Guarnaschelli recently opened the second location of her New York restaurant Butter. Located at the lower level of the Casa Hotel in Midtown Manhattan, the new upscale eatery is adorned with some of the same forest motifs found in its downtown predecessor. Despite its subterranean dining area, the space features massive windows that begin at street level and extend upward, bordering a woven canopy of black rope. Wood pervades the interior; on the tops of tables, along walls, and stacked in log form around the restaurant's prominently displayed wood-fired oven.

At capacity the restaurant will be able to seat 175 diners at centrally located communal tables, or more intimate table arrangements. Once the weather permits, a small patio at street level will also be made available. Mark Dizon of the Dizon Collective, already responsible for the design of a number of New York social spaces, collaborated with the Butter Group on the interior of the restaurant, which is now open for business. **SCOTT KELLY**





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MILITARY PARK REVITALIZATION PROJECT



The current profession of architecture is as layered with design firms, consultants, and specialty practices as today's buildings are complex and difficult to realize. With facade designers, BIM specialists, acousticians, architects of record, and a slew of other consultants there is a need for someone that can coordinate and manage these groups. This is where the project manager and/or owner's representative comes into the process. The most important one in New York City is Levien & Company. Ken Levien (the only owners rep to be given an FAIA) founded the office in 1992 after working as an architect, construction loan monitor, and project monitor for 20 years. Since then, the company has completed over 350 jobs of various types for more than 100 clients.

In some ways Levien has defined what it means to be an owners representative, filtering through the mass of details and documents and information needed to construct modern buildings and allowing construction to begin and flow through to completion. The firm does not design buildings or work as a construction manager.

It usually has about thirty projects at various stages of development in the office. The practice is always working on several commercial projects that require the firm to make sure that the design coming from the architect "matches the market the builder is trying to get to and to make money at the end of the day." The advantage of these projects, said Levien, is that you can go to "one decision maker" and give them the options on any issue.

The firm's primary focus—about 75 percent of its work—is the non-profit sector: cultural, religious, medical institutions, etc. While the analysis of building construction is similar in all projects, in the non-profit sector the programs are often more complicated and the clients are more aware of every decision in the process. Non-profit projects "generally cost more and are more difficult to program, because they are not repetitive," said Levien. "The trick is to get [all the stakeholders] to come to a consensus as to what the right program is, what the right price is, and how to get there." **WILLIAM MENKING**

NEW YORK CITY CENTER
NEW YORK, NEW YORK

Highlights of this \$50 million Shriners auditorium project include reconfigured seating in the main auditorium with improved comfort and sight lines; enhanced front-of-the house amenities; renovated lobbies and concessions; additional restrooms; a new, sprung stage floor; and upgraded backstage facilities. Designed by Ennead Architects, the phased schedule ensured that there was no interruption of programs during construction.

653 TENTH AVENUE
NEW YORK, NEW YORK

Levien & Company was brought on board by Cannon Design to provide local knowledge and to assist an offshore investment group with their first development project in New York City. This 21-unit residential building is 26,000 square feet and will have a variety of studio and one- and two-bedroom apartments, as well as first floor retail space. The project is nearing completion.

THE ABRAHAM JOSHUA HESCHEL SCHOOL
NEW YORK, NEW YORK

Levien & Company was retained by Gruzen Samton to oversee a \$100 million expansion and relocation project for the Abraham Joshua Heschel School on Manhattan's West Side. The new 150,000-square-foot, nine-story building houses students from nursery school through eighth grade. The project allowed the school to realize its vision for a single campus identity and accommodate more than 1,000 students, a significant increase over their current limit. The project has been awarded a LEED Gold rating.

MILITARY PARK
REVITALIZATION PROJECT
NEWARK, NEW JERSEY

Military Park is a 6-acre, nearly triangular-shaped park located in downtown Newark. A reconstruction of the existing historic park designed by H3 Hardy Collaboration Architecture with landscape architects Birdsall Services Group and Hackett Landscape Design includes a refurbished southern plaza, 1.75 acres of new gardens, a restored great lawn, improved park lighting, renovated garage entrance structures, a re-purposed reflecting pool converted into a signature floral display and other built improvements to support enhanced programming.

REX will re-skin the Brutalist building as a part of the larger Manhattan West development.



COURTESY BROOKFIELD

ABOUT FACE continued from front page of Manhattan West is new construction—a pair of office towers and a residential building by SOM and two acres of landscape by James Corner Field Operations built over a rail yard servicing Penn Station—the 1.8-million-square-foot behemoth 450 West 33rd will remain in place.

Joshua Prince-Ramus, principal at REX, praised Brookfield for taking the sustainable approach to renovating the building instead of building anew. “This idea of renovating existing infrastructure is incredibly important. Architects and urbanists can only control around 45 percent of world greenhouse gases—the rest has to do with transportation and deforestation,” he said at the event. “We should be focusing on density.” He said the building was aesthetically “neutered,” by previous renovations and has taken on an unfortunate moniker, the Tyrell Building, a reference to the dystopian headquarters seen in the film *Bladerunner*.

REX’s new facade is a formal response to pragmatic challenges at the site. Originally built as a warehouse over the rail yard, the pyramid-shaped structure boasts 14-foot-tall ceilings, but day lighting was not a concern. New building codes dictating accessibility required ample headroom at the slanting walls. Prince-Ramus said his system of floor-to-ceiling tapering glass pleats maximizes interior space while addressing energy efficiency issues. The curtain wall’s under-slung surfaces are self-shaded from the sun, reducing solar glare and heat gain while creating a more transparent, lively facade from street level.

Prince-Ramus compared the new facade to Fresnel lenses, which are commonly used in lighthouse lamps to scatter light, and called the building “a beacon for the city.”

The unconventional arrangement presented its own critical challenge: how to clean the glass. REX designed an integrated track that allows window-washing carts to zigzag up and down the building. “We didn’t set out to create the coolest window washing gig in Manhattan, but it’s certainly playing out that way,” quipped Friedrich.

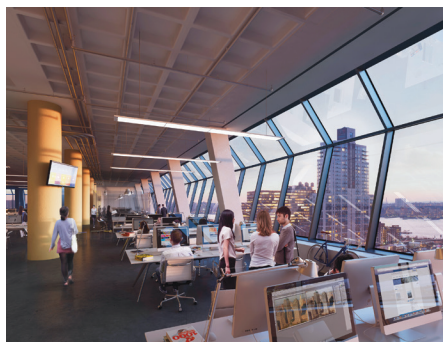
Adding to the complexity, the entire

facade will be rebuilt while the building is occupied. Prince-Ramus said a new temporary perimeter wall guarding interior spaces from weather and construction will be built first. Then the building’s non-structural precast concrete elements will be removed and new structural facade supports installed that can accept the glass pleats.

Manhattan West broke ground in January 2013, and has since made significant progress constructing a platform to enclose the existing rail yard. A large horizontal crane was built on site to accommodate the platform construction. Friedrich said the first row of platforms—built of individual concrete pieces in a segmental precast bridge system—were installed over the tracks a few weeks ago and the entire platform will be complete by the end of the year.

Meanwhile, Keith O’Connor, principal at Field Operations, provided an update of the landscape plan for the site. A series of outdoor rooms will divide the larger landscape into a more intimate environment. Spaces include an “entry plaza” along 9th Avenue with built-in benches and large shade trees, an “art plaza” with terraced open spaces for monumental art, a “garden landscape” over the tracks with lush plantings and small seating areas, a “bamboo grove” bridging over Dyer Avenue, a “magnolia grove,” and an exterior passageway cut through the southern section of Five Manhattan West leading to the High Line.

The \$200 million redo of Five Manhattan West is REX’s first major project in New York City and is expected to be complete in the summer of 2016. **BRANDEN KLAYKO**



STAR TRACK



From Las Vegas’s star-studded cast of gaming resorts to New York landmark **Yonkers Raceway**, casinos are becoming synonymous with innovative design. This historic 1890s racetrack bet its future on a 21st-century overhaul of its **Empire City Casino** by New York-based **Studio V Architecture**. With a philosophy of exploring architectural expression based on contemporary technology, the award-winning firm capped its redesign with a space-age *porte-cochère* of steel latticework clad with ETFE Teflon-coated film. The innovative entrance stunningly reinvents the casino’s image and marks the first U.S. application of this cutting-edge material—showing a building need not be conventional to be a good bet.

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Architect: Studio V Architecture

THE ARCHITECT'S NEWSPAPER MARCH 5, 2014

DREAM REVISED continued from front page
Mies van der Rohe–designed building. The landmarked structure was completed in 1972 and is expected to receive renovations that could cost up to \$250 million. Roughly half of those funds have already been allocated in the city's capital budget.

"Today, the District takes another step towards giving our residents the great central library they deserve in a way that helps improve both the public's library experience and our library system's bottom line," said D.C. Mayor Vincent Gray when announcing the winner.

This competition presented a host of complex challenges for the three finalists. The teams were not only tasked with honoring

Below left and top right: The interiors will preserve many Miesian elements; Right center and bottom: The firms made two proposals, including one with a new mixed-use addition above the library.

the legacy of the Civil Rights leader, for whom the building was named, but reimagining the role of a library in the digital age. And they had to create a welcoming and inviting public space, while adhering to the strict form of Mies' modernism.

In their winning submission, Martin + Johnson and Mecanoo said they were driven to "keep Mies: Mies. Or even better: improve Mies in a contemporary Miesian way." Much of the team's proposal focused on dramatic

upgrades to the library's dated interior. Starting with a more "welcoming" entrance, the team wanted to create a space that would attract visitors of all ages. Their plan includes opening up the building's interior to bring in more light, and updating the layout to better meet the needs of a modern-day library.

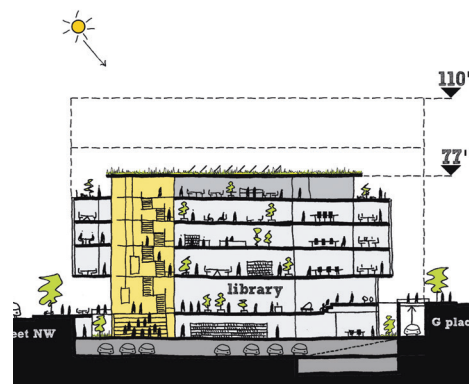
"Libraries are not about the outside," said Francine Houben of Mecanoo when presenting her team's proposal. "It's what's inside the building, that's the library." She said she wants to "make the building more human, maybe even give it a little more of a female touch."

For the passerby, the most notable difference to the revamped library will be two new cafes and a possible mixed-use addition to the building's roof, which would also include new gardens. The entire project aims for Gold LEED Certification.

This winning proposal, though, does not necessarily provide an accurate glimpse into the library's future. Once the contract is finalized by local officials, the design team "will work with library staff and consultants to determine if the project will be renovated as a stand-alone library or as a mixed-use building with additional floors."

And according to the D.C. Public Library, "no decisions have been made on the type or extent of the renovations or additions to the library."

HM



COURTESY MARTINEZ + JOHNSON AND MECANOO

LANDSCAPE INTERVENTIONS TO IMPROVE THE BRICK DESERT

Softening Boston's City Hall

Boston's City Hall Plaza has been one of the most dysfunctional and least loved places in the city ever since the 11-acre barren expanse of brick and concrete was built in the 1960s as part of a massive Brutalist complex of federal, state, and city buildings. Known throughout Boston as the "brick desert," the plaza has few seating options and one of the only signs of nature is a row of dying trees at one of its edges. Doing business at one of the government buildings that front onto the plaza generally requires negotiating the many staircases that traverse it. When it rains, stormwater floods the area.

Now the city of Boston is finally taking

some steps to improve the area, which was planned by I.M. Pei and Partners and received prestigious architectural awards in the 1970s. There is a master plan by Utile Architecture + Planning and the landscape architecture firm Reed Hilderbrand that calls for fixing the drainage system, populating the plaza with bosques of shade trees, and adding different seating options. This coming March, work begins on a two-year long project designed by the architecture and engineering firm HDR and the landscape architecture firm Halvorson Design Partnership for rebuilding the Government Center Subway Station and for transforming the area along City Hall Plaza's

border with Cambridge Street, one of the city's main drags.

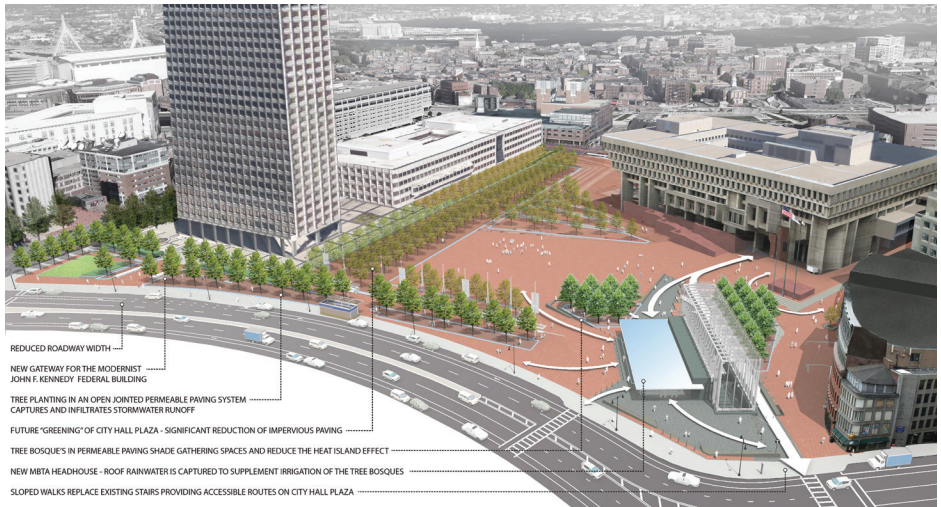
According to the designers, it is possible to green Boston's City Hall Plaza and without disrupting the unified Brutalist aesthetic of the place, which was modeled after the Piazza del Campo in Sienna, Italy. "There is a history there and we respect that," said Bryan Jereb, senior associate at Halvorson Design Partnership, "but we wanted to make modifications enough to make it inhabitable."

As a result of the current project, the visitor experience on certain parts of City Hall Plaza should be vastly improved. Sloped granite walks will replace some of the staircases to ease pedestrian access from the redesigned subway station to the entrance of City Hall. A bosque of trees along the Plaza's boundary on Cambridge Street, one of the city's main drags, will be planted in an open-joint permeable brick paving system, which will

fix some of the drainage issues and prolong the lifespan of the trees. In addition, a new glass head house designed by HDR for the subway station will replace the current brick one, further reducing the visual monotony of the "brick desert." The plaza will also be better integrated with the rest of the city through new and wider sidewalks along Cambridge Street.

Although the long awaited overhaul of a section of City Hall Plaza will be breaking ground in March, it could be years before Boston is able to fully renovate the rest of the place. It also is unclear when certain features, such as a grayed-out bosque of trees extending into the plaza shown on one of Halvorson's images, actually will be built. There isn't the budget to do all of City Hall Plaza, explained Jereb. "We had to be realistic about what the MBTA can pay for."

ALEX ULAM



COURTESY HALVORSON DESIGN PARTNERSHIP



COURTESY IKON.5

UNVEILED

TRAINING RECREATIONAL
EDUCATION CENTER

In designing the new Training Recreational Education Center (TREC) in Newark, Princeton-based firm ikon.5 architects used the city itself as the basis for a plan. The new building is to be located at a point where Newark's urban grid is interrupted by the irregular silhouette of the Olmsted-designed Weequahic Park, a collision that causes the former to splinter into two offset triangular outcroppings. The interlocking triangles that form the TREC are derived from

this moment of shift in the city's framework.

Featuring a transparent facade, the building's more open triangle will house classrooms and meeting spaces, while its larger opaque sibling is to contain a gymnasium and other recreation functions. A garden courtyard is in the northwestern corner of the building. Commissioned by the City of Newark, ikon.5 envisioned the 22,000-square-foot TREC as a civic anchor for the adjacent community and urban housing. **SK**

Architect: ikon.5**Location:** Newark, New Jersey**Client:** City of Newark**Completion:** TBA

AT DEADLINE

JEANNE GANG'S WESTSIDE STORY

Plans for Jeanne Gang's first New York City-based building are currently on hold after the project's developer withdrew a request for a zoning variance on the site. Gang's High Line-adjacent "Solar Carve" was intended to be 34 percent larger than currently allowed on the lot, which drew the ire of local preservationists. The developer, William Gottlieb Real Estate, sought the variance because of the supposed hardship of building on a site that was primarily sand instead of bedrock.

According to *The New York Observer*, after many hearings in front of the Board of Standards and Appeals, it became clear to Gottlieb that the zoning variance would not be granted. The application was subsequently withdrawn.

While the building was designed with literal carve-outs to block as little light on the High Line as possible, the 186,000-square-foot tower was still quite significant for the site. It would add to an increasingly crowded corridor of glass and steel that frames the High Line.

Gang's tower is not doomed entirely. The developer will reportedly submit modified plans.

FACEBOOK LIKES GEHRY AND THE EAST VILLAGE

Facebook's New York engineering team now has some sweet new digs, courtesy of Frank Gehry. As the engineers settle into their 100,000-square-foot space in Manhattan, construction crews are building Facebook's new campus in Menlo Park, also designed by Gehry.

Mockups and construction photos of the New York space show it has all the must-haves for any social media/tech company. Bright colored paint? Check. Open work areas? Check. Funky furniture? Come on, of course, it does.

According to *The New York Observer*, construction on the offices will not be officially complete until the spring. And if Facebook itself is any hint, they'll be changing the layout every few months.

GUGGENHEIM'S LABOR PAINS

Nearly 50 activists recently took over The Guggenheim's spiraling balconies to protest the museum's planned branch in Abu Dhabi. The protestors, who are affiliated with Gulf Labor and Occupy Museums, dropped pamphlets, rolled out banners, and hung a manifesto to criticize Abu Dhabi's poor record on workers' rights. *Gothamist* reports that the activists chanted, "The Guggenheim should not be built on the backs of abused workers. The Guggenheim should listen to the voices of migrant workers. Is this the future of art?"

The Frank Gehry-designed museum will rise off the coast of Abu Dhabi on Saadiyat Island, near new works by Jean Nouvel, Zaha Hadid, and Norman Foster.

In response to the protest, Guggenheim Director Richard Armstrong said in a statement, "The Solomon R. Guggenheim Foundation is engaged in ongoing, serious discussions with our most senior colleagues in Abu Dhabi regarding the issues of workers' rights. As global citizens, we share the concerns about human rights and fair labor practices and continue to be committed to making progress on these issues."

ASTOR
TURF

In Manhattan's East Village, a neighborhood known for passionately independent movements, **51 Astor** coolly shows it belongs. Designed to attract a diverse range of tenants by **Maki and Associates** for **Edward J. Minskoff Equities**, it links two huge volumes on a full city block yet manages to appear different from each angle. The building's structural steel acrobatics ensure flexibility to serve this market long-term while coalescing with a neighborhood master plan to connect community through public space—a restrained composition in an unrestrained neighborhood.

Structural Steel
Right for any application

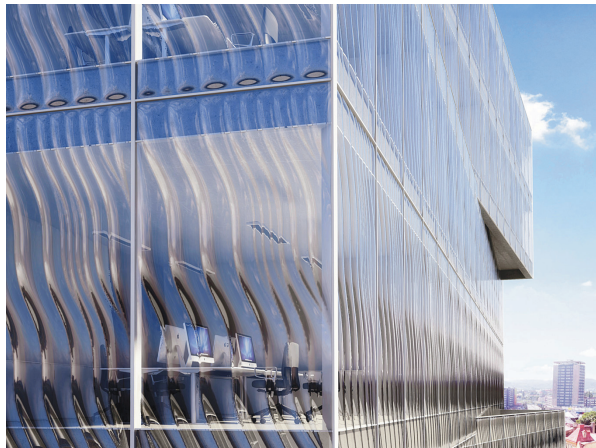
For help achieving the goals of your next project, contact the Steel Institute of New York.

Steel Institute of New York

Publisher of *Metals in Construction*

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Architect: Fumihiko Maki, Maki Associates
Structural Engineer: Ysrael A. Seinuk
Photo: Richard Ginsberg



LASVIT
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A molded-glass sheet suitable for interior and exterior applications, the relief pattern is continuous between panels.
lasvit.com

"In Sophie's restaurant at Saks Fifth Avenue in Chicago, we installed a wall of digitally-engineered Liquidkristal by Lasvit. The optical effects of cascading ripples of glass create playful reflections, painterly distortions, and elegant abstract patterns that are beautiful in their subtlety and striking in their boldness."
-Andre Kikoski, Andre Kikoski Architect, New York City



LUTRON
DORMA

Digitally controlled commercial lighting-control and monitoring system. Compatible with dimming ballasts.
lutron.com

"Lutron and its EcoSystem node allows for multiple lighting atmospheres that enable us to create unique spatial environments, while saving our clients money on their electrical bills."
-Ricardo Alvarez-Diaz, Alvarez-Diaz & Villalon Architecture and Interior Design, Miami/San Juan



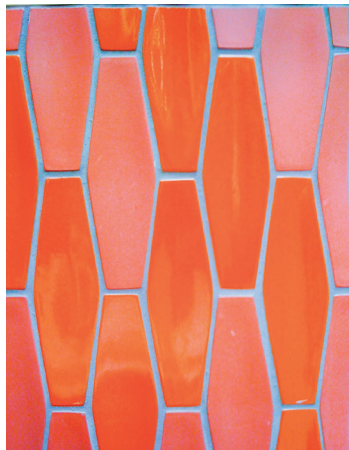
DURAVIT
HAPPY D.2

Offered in pedestal, console, and surface-mounted models; with or without tap platform.
duravit.us

"We love the simplicity and rounded corners of the Happy D.2 sink from Duravit. It has enough presence to stand on its own as a wall-mounted unit, but can sit happily atop an elegant modern vanity as well. It's our go-to sink!"
-Susan Doban, Doban Architecture, New York City

TRADE SECRETS

A SELECT GROUP OF ARCHITECTS OPENS UP TO AN TO SHARE THEIR PRODUCT PROCLIVITIES.
BY LESLIE CLAGETT



HEATH CERAMICS
SUN VALLEY BRONZE

Seven in-stock collections of field, trim, and dimensional tile; custom orders accepted. LEED eligible.
heathceramics.com

"We love the handcrafted, high-quality products that Heath creates; its wonderful tile adorns many of our projects, and we share a set of core design principles that celebrates the efficiency and elegance of modern design."
-Leo Marmol, Marmol Radziner, Los Angeles



LUCEPLAN
TRAMA

Available as suspension and ceiling/wall model, in 20-inch or 25-inch diameter. Aluminum with polycarbonate diffuser.
luceplan.com

"The Luceplan Trama fixture gives lots of beautiful light and it's amazingly easy to change the bulb. For us, it's often the vendor that is as significant as the product; nothing is more important than good service and help when you need it."
-David Mullman, Mullman Seidman Architects, New York City



NAWKAW
LITHIUM CONCRETE AND MASONRY STAINS

Suitable for use on masonry and pre-cast concrete surfaces, the stain is offered in 40 colors, as well as metallic and reflective finishes.
nawkaw.com

"For exteriors where we can't match the brick color or where some stucco or coating has been applied to the masonry, one of products that we like a lot these days is LiTHIUM by Nawkaw. It's similar to paint, but it's not a film; it actually forms a chemical bond with the surface of the masonry."
-Jerry Caldari, Bromley Caldari Architects, New York City



VORWERK
RE/COVER GREEN

SPVC-free, roll-based floorcovering. High slip-resistance. Offered in 30 solid colors and patterns. LEED eligible.
vorwerk-carpet.com

"Engineered textiles sourced from sustainable materials—like the Re/Cover line by Vorwerk—is what made us select Relative Space as a design partner at Barclays Center."
-Ayumi Sugiyama, SHoP Architects, New York City



HANSGROHE
CROMA GREEN SHOWERPIPE

Assembly includes both Raindance S 150 AIR Green 1-jet showerhead and Croma E 100 Green 3-jet handshower.
hansgrohe-usa.com

"In hotel renovations, we see a trend to replace the traditional bathtub with a shower. The Croma Green Showerpipe, with its all-in-one, outside-the-wall design is easy to install and service—things which are always a concern, especially in the hospitality sector. The handshower is not only great for guest bathing, but also ideal from a housekeeping perspective."
-Foreman Arden Rodgers, TVS Design, Atlanta

WHOLE FOODS OPENS ITS FIRST BROOKLYN STORE



SUBURBS MEET CITY

After approximately a decade of anticipation, Whole Foods Market has opened its first store in Brooklyn at 3rd Avenue and 3rd Street on the Gowanus Canal. It has everything a Brooklynite could want: a rooftop bar with a dozen local microbrews on tap, hydroponic greenhouses, a bicycle repair shop, a knife sharpener, displays made from wood reclaimed from the Sandy-damaged Coney Island Boardwalk. At 56,000 square feet, it seems to want to be more than a supermarket; it seems to want to be a community center.

This store is the product of the more than 350 stores in the U.S. that preceded it. Whole Foods has a system down, which includes a host of green features. This particular project is on track for a LEED Platinum rating. Robust materials selected for low maintenance

and longevity fill out the cavernous space: polished concrete floors, exposed structural framing, reclaimed wood, reclaimed brick, high efficacy lighting, permeable pavement in the parking lot. The parking lot has solar carports and wind turbines; one of the most visible installations of renewable energy in the city. While the store could benefit from more daylighting, it is cleverly laid out in such a way that at any point in the store windows are visible.

The crowning glory of the space is the view from the rooftop restaurant, which looks out over the Gowanus Canal and Carroll Gardens to the skyline of lower Manhattan. The Whole Foods corporate system is not completely immune to opportunity.

The 350 prior stores leave their mark on

this store as well. As solidly and thoughtfully as it is built, it is hard to really call it architecture. It could be a store in Birmingham, Alabama, or Portland, Maine. It is purposely familiar and takes no spatial or material risks. To call this store urban design is even more difficult. It is essentially a single story suburban box store placed into an urban industrial superfund site context, with greenhouses and a restaurant and bar perched on top. The store location is nominally at 3rd Street and 3rd Avenue, but the actual entry to the store is down 3rd Street, in through a gate, up a ramp that essentially takes the shopper to the parking lot, which is the privileged entry. 3rd Avenue is given over to the loading docks. The Gowanus waterfront is made accessible by a waterfront walk, which is the most visible

A gleaming new Whole Foods boasts many sustainable features while ignoring a historic structure on site.

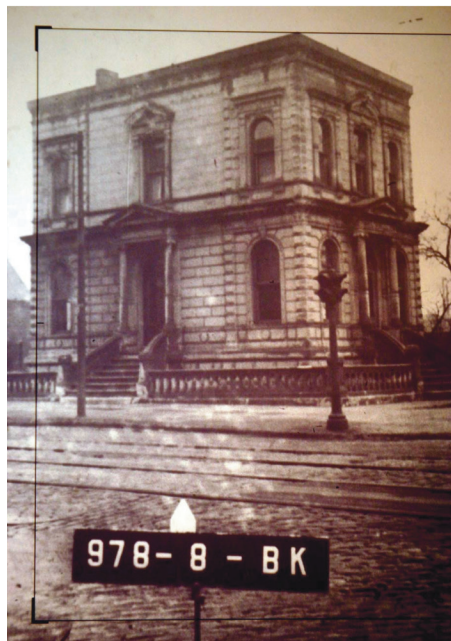
concession to urbanity.

The 3rd and 3rd intersection is occupied by the 1873 Coignet Building, a vaguely Italianate structure with a very interesting history. It was landmarked in 2006 as part of the site purchase. Not incorporating the Coignet Building into the overall store seems like a real failure of imagination. The still dilapidated state of the Coignet Building also indicates a failure to honor a commitment made by Whole Foods to restore it, and is a lightning rod for community discontent with their new neighbor, which has resulted in a fine from the Landmarks Preservation Commission.

All told, this is a welcome addition to the neighborhood. It is well used (including by this reporter). In fact, it is hopping! The wide suburban aisles are actually quite welcome on Saturday afternoons. Yet there is still a lingering doubt as to whether the local “character” is a cynical corporate marketing ploy, or a genuine attempt to foster and further a unique, homegrown culture. Let’s hope for the latter. **CALEB CRAWFORD**



CALEB CRAWFORD



COURTESY LIBRARY OF CONGRESS

HOW BEST TO RESTORE AMERICA'S FIRST CONCRETE BUILDING?

SET IN STONE

American concrete begins in Brooklyn. The New York and Long Island Stone Contracting Company, formed in 1869, was the first U.S. company to produce concrete, and its headquarters, located at 3rd Avenue and 3rd Street in Gowanus, is the earliest concrete building in New York City, dating from 1872.

The Coignet Building—as it is colloquially known, for the name of its early concrete product, coignet stone—has become one of the

The Coignet Building in Gowanus, Brooklyn is believed to be the first concrete building in the U.S.

most watched New York City landmarks in peril. Designated in 2006—likely sparing it from demolition—the building stood alone for years as brownfield remediation plans for the Whole Foods Brooklyn site dragged on. It was a frequent target for photographers looking for a slice of Detroit-like decay in the otherwise booming borough, and with the Whole Foods complex now complete, the Coignet Building is all the more prominent as a near ruin penned against the gleaming new grocery.

Whole Foods is bound by a 2011 covenant with the building’s owner (who formerly owned the entire site where the grocery now sits) to restore the building’s exterior. Those who have been closely watching the building’s decay had expected any plans for its restoration to go to a hearing before the Landmarks Preservation Commission. However, with no fanfare, the New York Department of Buildings in early February issued permits for work on the site, following Landmarks’ 2013 issuing of a staff-level certificate of no effect for the proposed work, which means that there will be no public comment.

News of the Coignet Building’s restoration should be welcome. However, the building has arguably suffered through attempted demolition by neglect in the past decade, and the Landmarks permit allows for “removing and replacing in-kind severely deteriorated cast stone units” including the “cornice, quoins, columns, pilasters, window surrounds, door surrounds, sills, and the entryway pediments, architraves and friezes”—i.e. much of the exposed original coignet stone on the building whose decay is

directly attributable to this neglect.

The building is of extreme historical importance for its role in materials history—it is the Genesis 1:1 of American concrete production. The Coignet Building’s significance is indisputably tied to the material from which it is constructed, the artificial stone produced at the concrete manufacturing yards located behind it, where Whole Foods now sits. Besides the Coignet Building, only three other known locations across New York feature the company’s concrete: the Cleft Ridge Span in Prospect Park, select locations in the arches of St. Patrick Cathedral in Midtown, and three surviving houses on Clinton Avenue in Brooklyn. Any replacement of the original material at the Coignet Building should be held to an extraordinary high standard.

Kate Daly, the executive director of the Landmarks Preservation Commission, and one of the researchers responsible for the discovery of the building’s significance and subsequent designation, maintains that alarm is not warranted, as Landmarks plans to work closely with the architects to evaluate the condition of the original material. However, an earlier iteration of drawings submitted to Landmarks by BL Architects—a firm with no consequential technical preservation experience in New York City—clearly indicates much of the building for replacement based only on a visual inspection. Though one hopes that Landmarks staff will hold the architects’ feet to the fire on the matter, as Daly promises, it is extremely disappointing that they will not be required to do so in public before the commission, or to submit a more detailed analysis of existing conditions as a condition for the building permit.

The Landmarks approval conditions stipulate that the architects submit material samples for

replacement in kind for concrete units that are deteriorated beyond repair. This issue is fraught with enormous questions of authenticity—should replacement simply match the appearance of the coignet stone, or does replacement in kind mean using the original concrete production process, presumably different from modern methods of producing cast stone? Since coignet stone belonged to a wider category of substitute stone denounced in the nineteenth century by Ruskinian adherents as sham imitations of stone, this question goes to the very nature of the material. (Indeed, Coignet company literature touted that its “artificial stone” was superior to nature’s own product.)

The lack of care for the building (and the awkward abutment of the new Whole Foods complex around it) are ironic given the homilies to the sustainability inside the grocery store: prominently placed signs tout that the building is made from the reclaimed bricks and salvaged boardwalks destroyed in Sandy, and that it is located on a “remediated brownfield site to protect the environment” and “reduce blight.”

Restoring the building in the most careful fashion likely would cost Whole Foods the least, as the building is eligible for historic tax credits worth up to 40 percent of project costs. This is a path that, to my knowledge, Whole Foods has chosen not to pursue, costing the company hundreds of thousands of dollars.

Indeed, the building’s apparent decay may be illusory. The exposed coignet stone is covered in a later stucco coating that easily flakes off to the touch, and, besides cracks in the underlying stone, may actually be in reasonable shape. Having closely watched the building crumble, we must even more closely watch its nominal restoration. **PATRICK W. CICCONE**

EMERGING VOICES 2014

THE ARCHITECTURAL LEAGUE OF NEW YORK IDENTIFIES LEADING TALENT IN ARCHITECTURE AND DESIGN.



San Francisco firm Surfacedesign founder James Lord has worked for what he calls the “triple crown” of Bay Area landscape designers: Hargreaves Associates, Martha Schwartz, and Peter Walker. Yet his company’s work bears little imprint of these offices’ signature styles. The designers at Surfacedesign are chameleons, digging obsessively into each site to reflect its character, history, and quirks.

“We pride ourselves that no project is alike,” said Lord, who began the office in

2006, and later joined up with partners Roderick Wyllie and Geoff di Girolamo.

A good example of this intensive investigation is the Auckland, New Zealand, Airport: Gateway, connecting the site to points nearby. Varied sources of inspiration included native Maori history and culture, the impact of subsequent European settlers, the volcanic landscape, and the excitement of air travel. The results include an extensive overlay of large, curving earth forms beset with volcanic rock and planted with wetland grasses.

Allés of trees frame views of the forms, and at night the rock faces are integrated with colored lighting. “We really want to listen and hear stories and translate them in a culturally meaningful way,” said Lord. “It’s always multiple layers. Layering and telling a story.”

Two recent explorations are the Lands End Visitors Center and the Golden Gate Bridge Plaza at Golden Gate National Park. For Lands End the team was inspired to emulate the rough language of the ruins on the site (the Sutro Baths), creating

an informal setting that subtly reveals itself as one approaches. It is set with benches made from trees removed from the site. For Golden Gate the goal was to defer to the bridge with a minimal landscape. “We really held back any desire to do something wacky,” said Lord. But the design nonetheless took its cues from the national treasure. Lines of pavers echo the rhythm of light and patterns experienced on the bridge, benches are abstractions of the bridge’s towers, and lookouts are elevated to allow people the

clearest possible views of the landmark.

Lord studied architecture at USC and landscape design at the Harvard GSD, so he has long had a strong understanding of and appreciation for both fields. He enjoys merging his projects with buildings and challenging architects to do the same with his designs.

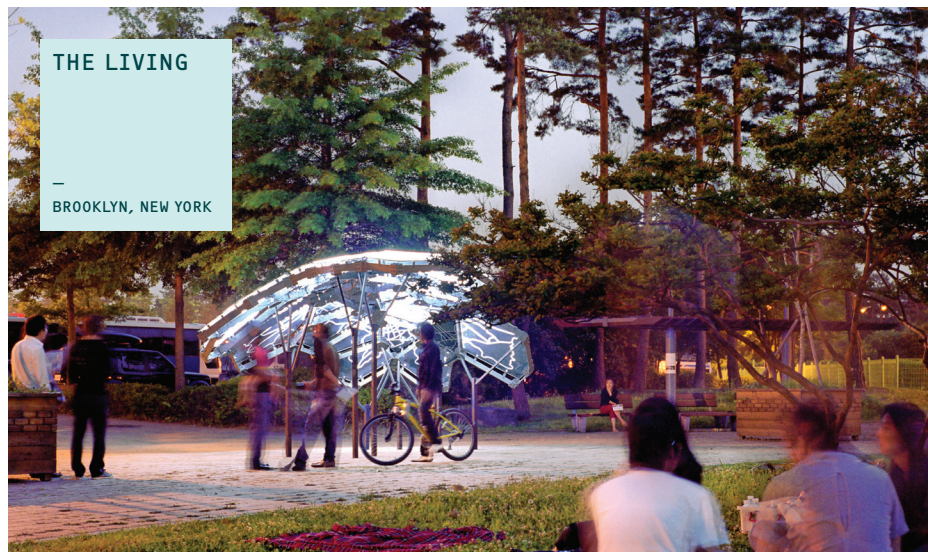
A dramatic example is the Museum of Steel in Monterrey, Mexico, in which Surfacedesign collaborated closely with Grimshaw, who built the museum underground with a roof that

ABOVE LEFT: HACIENDA, TIBURON, CA
RIGHT ABOVE: IBM HONOLULU, HONOLULU, HI
RIGHT BELOW: HORNOS MUSEO DEL ACERO, MONTERREY, MEXICO

resembles a blast furnace. Surfacedesign then designed the largest green roof in Latin America, planted with varied sedums in differing orientations to produce a wild, sculpture-like effect. “It’s bringing the architecture to the surface,” explained Lord. **SAM LUBELL**



FAR LEFT: MARION BRENNER; ABOVE RIGHT: SURFACEDSIGN, INC.; BELOW: PAUL RIVERA



THE LIVING

— BROOKLYN, NEW YORK

The world of The Living is both high-tech and closely allied with biological systems. Founded by architect David Benjamin, the firm includes or collaborates with artists, engineers, media designers, and musicians, among others. “The issues we face today

are so complex, you need to take a multidisciplinary approach,” said Benjamin.

“We’ve always been interested in new technology, in new ways of doing things,” he continued. “Early on we developed what we call ‘flash research,’ where in under

three months and for under 100 dollars we create a prototype.” Early projects include membranes that respond to environmental conditions, which could be applied to buildings to create breathable architecture.

This kind of innovative



FAR LEFT: LIVING LIGHT, SEOUL, KOREA
LEFT: AMPHIBIOUS ARCHITECTURE, NEW YORK, NY

COURTESY OF THE LIVING

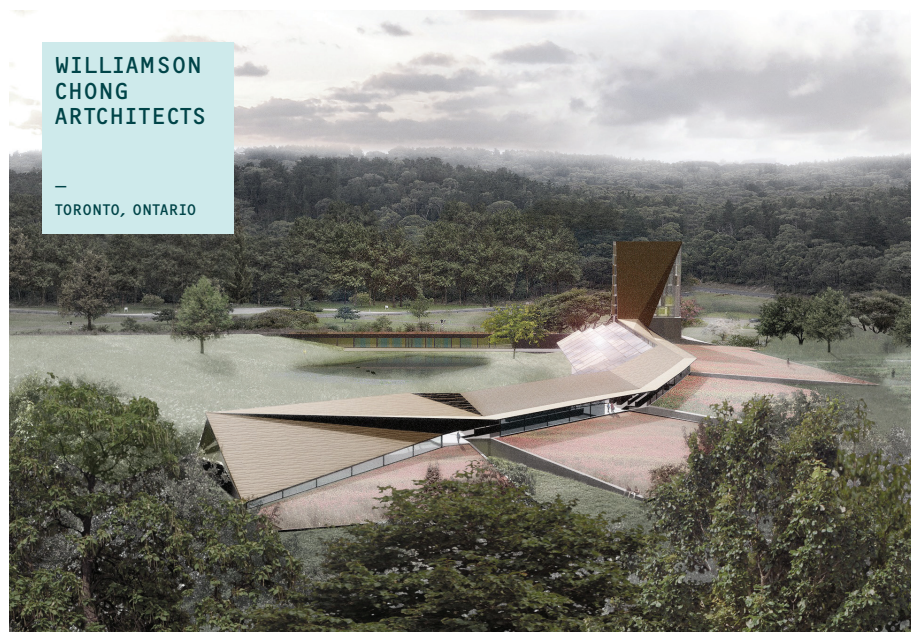
practice may seem geared toward the future of architecture, rather than the more material concerns of building in the present, but these research experiments are beginning to be translated into built form. In Seoul, South Korea, The Living created a permanent pavilion, called Living in Light, which translates air quality data in various parts of the city into an illuminated map. Residents

can also inquire about air quality in their neighborhood by text message. Inquiries register on the map as blinking light. “It becomes a gauge of public interest in environmental issues and in various parts of the city,” he said.

In the East River at Pier 35, The Living is working on a related project they are calling Amphibious Architecture. A 200-foot-long floating grid

of lights marks pollution levels in the river, with blue indicating improved water quality and red indicating poor conditions. White lights glinting through the grid denote the presence of fish.

The Living will get its largest public showing to date this summer with their courtyard pavilion for MoMA/PS 1 (see The Living Is Winning, page 1). The studio is also developing a new building for the School of Architecture at Princeton University, which could translate some of this research into built form: the Laboratory of Embodied Computation. “The project is right in line with our way of thinking,” said Benjamin. “It builds an architecture out of an idea, a test.” **AGB**



WILLIAMSON
CHONG
ARCHITECTS

TORONTO, ONTARIO

STEPHEN JEROME

Williamson Chong Architects brings warmth and a sense of craft to their digitally fabricated modern environments. The Toronto-based team of nine headed by Betsy Williamson, her husband Shane, and Donald Chung has taken a material-driven approach to research and design, resulting in a series of context-sensitive projects that subtly test the limits of materiality.

“Our first project—House in Frogs Hollow—got quite a lot of recognition,” said Betsy Williamson. Hunkered into a rugged landscape overlooking Lake Huron’s Georgian Bay, the house is divided into two stacked sections of wood, glass, and concrete. A concrete plinth negotiates the hillside with what the firm described as “muscular tectonics” before a glass wall opens up the living spaces to a sweeping landscape vista. Above, a stoic mass clad in CNC-milled, iron-oxide-tinted pine siding arranged vertically creates the effect of fringed curtains concealing the sleeping quarters.

Williamson described the firm’s work as “digital but

not in a ‘swoopy’ sense.” Instead, their designs are restrained with an emphasis on transforming materials like wood. “What can you do with a small budget and a stack of wood?” said Williamson. Her approach is to transform the material through fabrication. “Things that seem simple are not. That’s how we want to approach technology.” The firm has grown up with the emergence of digital practice. “When we started working there was no one doing CNC milling in Toronto, but now there are dozens of people doing it,” said Williamson.

Williamson Chong has designed three multi-generational co-housing projects, including the nearly complete Grange Double Dwelling in Toronto’s Chinatown. A series of units are stacked atop one another, culminating in a strong brick corner that holds the intersection. Williamson said affordability was key. “We went to a brick yard to get the left-over remnants for the facade,” she said. The mottled color of the various bricks will be concealed by painting the facade white.

ABOVE: ABBEY GARDENS,
HALIBURTON COUNTY,
ONTARIO, CANADA
BELOW: HOUSE IN FROGS HOLLOW,
GREY HIGHLANDS,
ONTARIO, CANADA

At Abbey Gardens outside Toronto, Williamson Chong has master planned a 441-acre former gravel quarry into what will slowly become a community focused on sustainable agriculture practice and education. “The local community needed a center for collecting knowledge about food, not just a place to buy food,” said Williamson. Her team distributed a series of structures around a pre-fabricated greenhouse called the “Cradle” that wraps around a depression in the landscape.

The firm has spent considerable time researching traditional and modern wood construction across the world, from Scandinavia to Japan. Williamson said she is attracted to the material for its warmth and ease of transformation. “We are a 100 percent building practice,” said Williamson.

BRANDEN KLAYKO



LOUISE TAN GUAY; LEFT: COURTESY CAO | PERROT STUDIO



ESTUDIO
MACIAS
PEREDO

GUADALAJARA,
MEXICO

TOP: CASA ATLAS,
ZAPOPAN, MEXICO
BELOW: CASA ARENAS,
GUADALAJARA, MEXICO

for Pabellón Eco 2013 at the Museo Experimental El Eco in Mexico City. The installation was simple, but transformative. It inserted a sloping ground plane within the museum’s sunken courtyard that connected the building’s floor-to-ceiling windows with the elevated street, activating a space that had previously been restricted.

Most of the studio’s work, however, is made up of residences and office projects. Standouts among the houses include Casa Arenas in Guadalajara, Casa Atlas in Zapopan, and Casa Prado in Tapalpa. Each of these projects exhibit the raw materiality, simple forms, and hand-crafted character that shows the studio’s commitment to traditional Mexican building. Meanwhile, the practice’s commercial projects, such as the Toyo Food Offices in Zapopan or the Oficinas Hidalgo, prove that Macias Peredo is no stranger to sleek modernism.

The two-architect studio gets by with help from the students that Macias and Peredo teach at ITESO, who do time building models while benefitting from the educational experience, which includes an annual architectural tour of some foreign place. But Macias Peredo hope to grow their practice and one day earn the honor of designing a public project. “It’s not easy to get government work or even to try to get into public contests,” said Peredo, “but we would love to do this.”

AARON SEWARD

While Guadalajara is Mexico’s second largest city, it is still in many ways trapped in the past, specifically in the way in which manual labor continues to dominate most means of production. This is especially true of the construction industry, and that hands-on, craftsman-like approach to building is at the heart of the architecture of Estudio Macias Peredo.

“We try to have an open attitude to this condition, it’s been fundamental to the work we do,” studio co-founder Magui Peredo Arenas told AN. “We are interested in these conditions and we try make them noticed in projects. We like to think that our work is about a continuity of construction processes, materials, and skills that are nearing extinction because of contemporary ideas of

progress. It is not nostalgic. We truly believe there are still opportunities and valuable contributions to architecture in this track. That’s why we use references that invoke primitive Mexican buildings.”

Peredo and her partner, Salvador Macias Corona, met at the Instituto Tecnológico y de Estudios Superiores de Occidente (ITESO) in Guadalajara, where they both earned architecture degrees. They continued their education together, pursuing graduate degrees at the Universitat Politècnica de Catalunya in Barcelona, Spain. In 2012, after working at another friend’s practice, the duo founded their studio.

Macias Peredo’s first project was a competition-winning installation design



JAIME NAVARRO



PLASTIC ARTS SCHOOL,
UNIVERSIDAD AUTÓNOMA
BENITO JUÁREZ DE OAXACA,
OAXACA, MEXICO

TALLER I
MAURICIO
ROCHA+
GABRIELA
CARRILLO I
—
MEXICO CITY



CONTEMPORARY INTERVENTION
AND REHABILITATION
OF THE TEMPLE OF
SAN PABLO AND COMPLEX,
SAN PABLO, OAXACA, MEXICO

LEFT: LUIS GORDIA RIGHT: FRANCISCO DE LEON

"Our work is focused in the thoughtful manipulation of proportion, volume, light, and material," Gabriela Carrillo Caldez, co-founder of Mexico City-based practice Taller [Mauricio Rocha+Gabriela Carrillo], recently told *AN*. "Process is perhaps the word having the most importance to our work. In every case we need to be sensitive to the context, the site, the whole environment. We research

for materials and local construction techniques. We also need to understand the client's needs and requests. We need to understand all the external factors."

Perhaps an emerging voice here in the United States, this practice has been around for quite some time and earned its fair share of laurels in Mexico. Originally established in 1991 by Mauricio Rocha

Iturbide as TALLER DE ARQUITECTURA and renamed TALLER [Mauricio Rocha+Gabriela Carrillo] in 2011, the firm boasts a robust body of award-winning work. The San Pablo Oztotepec Market in Milpa Alta, Mexico City, for example, received the Gold Medal at the VII Biennial of Mexican Architecture. And The Plastic Arts School at the Universidad Autónoma Benito Juárez de Oaxaca received the Gold Medal

at the XI Biennial of Mexican Architecture. Both projects, like the rest of the studio's work, evince an understanding of vernacular and craftsmanship.

Rocha and Carrillo have earned their own accolades from the profession in their country. Both graduated with honors from the Faculty of Architecture of Universidad Nacional Autónoma de México. Rocha has been a

fellow and jury member for the National Fund for Culture and the Arts and has, since 2011, served as Academician of the National Academy of Architecture. Carrillo began collaborating with Rocha in 2001 and served as project director from 2006 to 2011, when the two founded the current studio. Carrillo has also taught at the Instituto Superior de Arquitectura y Diseño and the Universidad Iberoamericana.

In spite of all of this established success, Rocha and Carrillo profess an enduring fascination for architecture and a thirst for projects big and small alike. "We love to work in different scales at the same time, we don't bother if it is a staircase

or a big development," said Carrillo. "We also love to work in public and private buildings at the same moment. Running several projects at the same time helps us to develop ideas we've been working on a long time; each project is an opportunity to explore what interests us and develop the architectural language we've been working on."

In the future, Rocha and Carrillo hope to win commissions outside of Mexico. "We've been doing work in different states in Mexico and it has been a powerful experience," said Carrillo. "We really don't mind the type of project. Every time the projects we receive surprise us with great sites and provocative programs." **AS**



BAT TOWER,
GRIFFIS SCULPTURE PARK,
EAST OTTO, NY

ANTS OF THE
PRAIRIE

—
BUFFALO, NEW YORK



BAT CLOUD,
TIFFT NATURE PRESERVE,
BUFFALO, NY

LEFT: JOYCE HWANG; RIGHT: SZE WAN LI

Ants of the Prairie is a Buffalo-based research and architecture practice "dedicated to developing creative approaches in confronting the pleasures and horrors of our contemporary ecologies." Founded in 2004 by Joyce Hwang, an associate professor of architecture at the University of Buffalo, the firm creates visually striking structures designed to improve the natural world—and our connection to it as well. Working with different

collaborators—including students, researchers, architects, and biologists—much of Ants' recent work has been dedicated to improving conditions for bats. If you are wondering why anyone would want to help bats, then this project is as much for you as it is for them.

Hwang's Bat Tower, for example, a 12-foot-tall twisting sculpture she created in Griffis Sculpture Park, is partially intended to change the way we understand bats;

or what she says are too-often viewed as "urban pests."

"In an attempt to bring visibility to bats, Bat Tower challenges notions of the typical off-the-shelf bat house," explained Hwang. "Rather than innocuously fading into the background, the tower stands as a prominently visible outdoor sculpture."

But the impressive tower, with its triangular plywood slats that bend back-and-forth, is more than a piece of

art; it is a "vertical cave" that provides shelter and habitation for bats, which are threatened by both natural disease and human "pest control."

Working with students at the University of Buffalo, Hwang also created "Bat Cloud" in the city's Tift Nature Reserve. The cloud is a "hanging canopy of vessels that is designed and constructed to support bat habitation." From a distance, the vessels appear as a cloud, or perhaps part of an

enchanted forest from a Tim Burton film. Either way, each vessel's plants and soil provide shelter for local bats.

Looking forward, Hwang is working on a second iteration of Bat Cloud for the International Architecture Biennale Rotterdam this spring. And through future projects like Habitat Wall and Pest Wall, she hopes to continue using design to improve conditions for wildlife and our connection to the natural world.

The latter project, for

example, will provide shelter for bats and other wildlife within an urban environment. Hwang says the project aims to "question our embattled notions of the word 'pest' by intensifying the visibility and awareness of typically 'undesired' animals that are critical to our urban ecosystems."

Ultimately, the architect is interested in pursuing "projects that are about inclusion of multiple species in the built environment."

HENRY MELCHER



SITU STUDIO

BROOKLYN, NY

REORDER,
THE BROOKLYN MUSEUM,
BROOKLYN, NY



HEARTWALK, INSTALLATION
IN TIMES SQUARE,
NEW YORK, NY

LEFT: KEITH SIRCHIO; RIGHT: SITU STUDIO

In 2005, a group of four recent graduates from The Cooper Union set out to start their own fabrication, research, and design practice. Less than nine years after graduation, it is clear the ambitious move paid-off for these classmates-turned-business partners. As SITU, their installations have appeared on the streets of New York and inside some of the city's great cultural institutions.

The practice currently operates out of a Brooklyn workspace that allows them

to design and build in the same place. "That's not only a kind of practical way of getting things realized, it also allows us the opportunity to investigate ideas through building," said Brad Samuels, a partner at SITU.

This sense of experimentation is immediately apparent in SITU's expressive and diverse work. Their installations have an undeniable energy, but they never veer into the realm of impracticality. Their imaginative forms are all the better because they are

executed with a refined toolbox and a strict adherence to function.

At the Brooklyn Museum, for example, SITU transformed the Great Hall by wrapping its columns in a white fabric, creating new seating and over-sized, bending canopies. The result resembled a field of white mushrooms, or whirling dervishes caught in motion.

SITU's most visible work to-date is likely their "Heartwalk" installation, which won the 2013 Times Square

Valentine's Day Heart Competition. The heart-shaped "room within the city" is made entirely of wood salvaged from boardwalks destroyed by Hurricane Sandy. SITU says that Heartwalk "draws inspiration from the collective experience of Hurricane Sandy and the love that binds the city's citizens together during trying times."

SITU is currently reimagining the New York Hall of Science's design lab in the building's central pavilion. The permanent space will

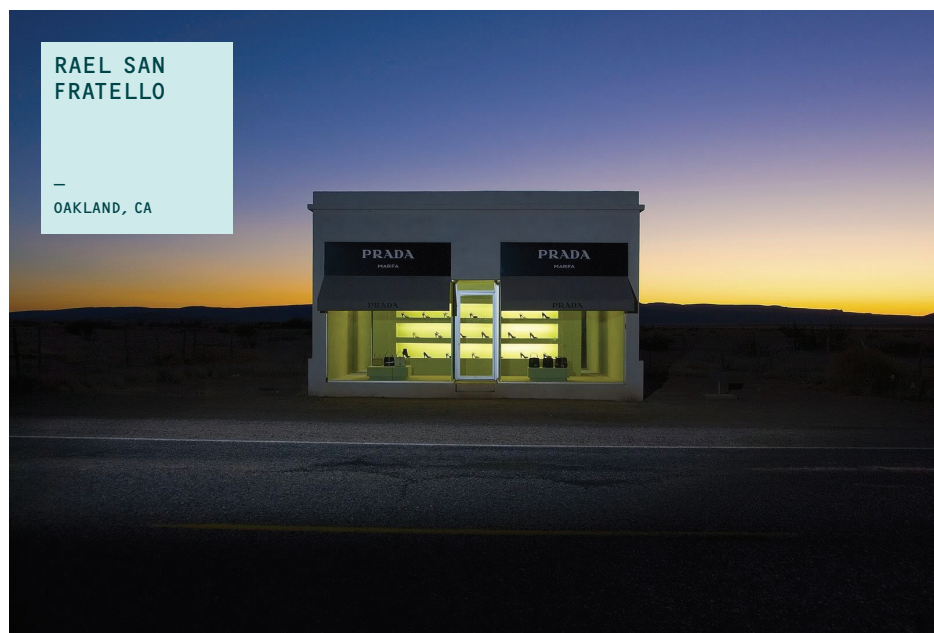
include new hands-on workshops and an interactive "treehouse."

In the coming months, SITU's work will appear across New York City on the side of a food truck called Snowday. The truck, which boasts a snowflake made of reclaimed wood, is part of Drive Change, an organization that provides job opportunities in the food truck industry to the previously incarcerated.

The relatively young firm only plans to build on their impressive portfolio this

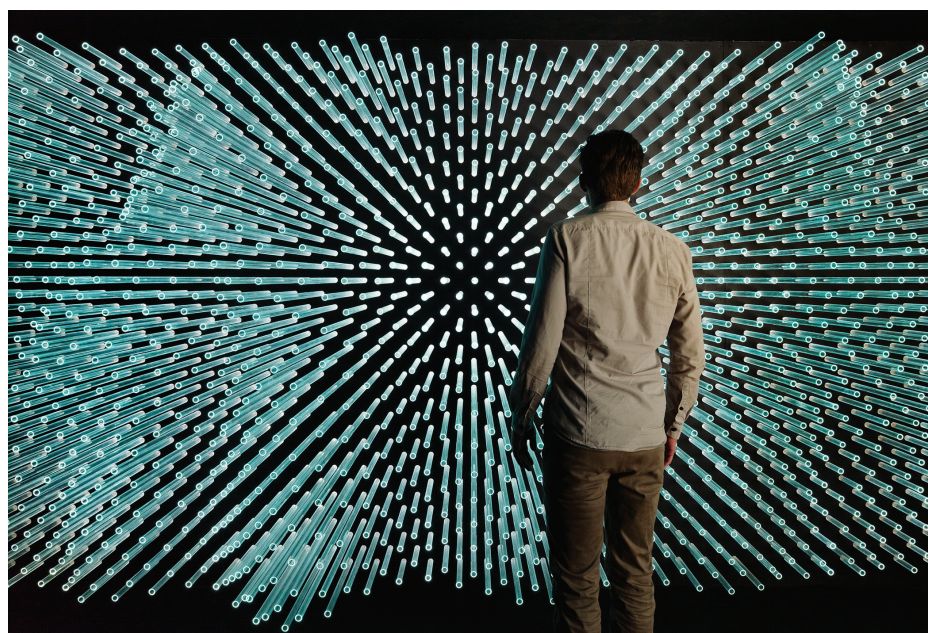
coming year. As Snowday hits the streets and the new exhibition spaces open at the New York Hall of Science, SITU will be preparing for two new exhibitions, one in Berlin and one at MOMA.

SITU is planning to work on more permanent projects and has ambitions to design buildings in the near future. But Samuels said the installations that SITU has created thus far are just as much architecture as any new building or large-scale project. **HENRY MELCHER**



RAEL SAN FRATELLO

OAKLAND, CA



LEFT: NOEL KERNS; RIGHT: MATTHEW MILLMAN

Rael San Fratello's signature blend of activism and architecture was forged in the months following 9/11, when founders Ronald Rael and Virginia San Fratello left New York for California. The pair, who met at Columbia University in the mid-1990s, founded their Oakland practice in 2002. Their first commission, for an adobe house near Marfa, Texas, fell through, but led to other work in the border town, including Prada Marfa (2005).

"The post 9/11 political climate and the early work we did together in Texas and along the US Border have been very influential in our work," wrote Rael and San Fratello in an email. "We consider the political, social, and environmental aspects of design central to our work."

The US/Mexico border remains a focal point for the duo. "Because we were spending so much time adjacent to the border we found ourselves crossing

it with frequency, walking along it and getting to know the people who live with this strange condition—the border fence—as part of their daily life," wrote Rael and San Fratello. They had their own experience with border security during the site survey for Prada Marfa, when a group of Border Patrol agents surrounded them and peppered them with questions. Rael San Fratello's 2009 Border Wall series approaches the issue with a combination

of satire and empathy, reimagining the wall between the two countries as a literal fulcrum on which trade and labor relationships are balanced (Teeter Totter Wall); as life-saving infrastructure (Life Safety Border Beacon); and as a space of cross-cultural interaction (Burrito Wall).

Rael San Fratello's work is characterized by a combination of natural materials—including earth and straw—and high technology. In 2012, the designers founded Emerging

Objects, which develops new materials for 3D printing and aims to create printable building blocks. The firm's recent projects include by-products of their research on 3D printing, such as Saltygloo (2013), a dome constructed of bricks 3D printed from salt harvested from the San Francisco Bay. Yet even Rael San Fratello's most technologically advanced projects circle back to their interest in putting architecture to work for the greater good. "It's no

LEFT: PRADA MARFA AT DUSK, MARFA, TX
RIGHT: SOL GROTTA INTERIOR, BERKELEY BOTANICAL GARDEN, BERKELEY, CA

coincidence that the first materials we started 3D printing with were clay and sand, or that we work with materials like mud brick, address social issues related to homelessness and environmental issues related to water conservation, or build galleries in the middle of Nowhere," they wrote.

ANNA BERGREN MILLER



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MARCH

WEDNESDAY 5
LECTURES

Transparency in Living and Learning Together
5:30 p.m.
The Center for Architecture
536 LaGuardia Pl.
aiany.org

**Women of Architecture:
Extended Territories: Leers
Weinzapfel Associates**
6:30 p.m.
National Building Museum
401 F St. North West
Washington, D.C.
nbm.org

THURSDAY 6
LECTURES

**Charles Jenecks:
Can Architecture Effect
Your Health?**
6:00 p.m.
New York School of
Interior Design
170 East 70th St.
nysid.edu

**Designing + Making: Innova-
tive Collaborations**
7:00 p.m.
Museum of Art and Design
2 Columbus Cir.
madmuseum.org

**West Point Foundry Preserve:
History Revealed and
Interpreted**
6:00 p.m.
AIANY Trespa Design Centre
62 Greene St.
aiany.org

FRIDAY 7
LECTURE

**Gallery Talk: Gabriele Münter:
Painting Her Life**
12:30 p.m.
Princeton Art Museum
McCormick Hall
Princeton, NJ
artmuseum.princeton.edu

SATURDAY 8
EXHIBITIONS OPENING

**Cool & Collected:
Recent Acquisitions**
National Building Museum
401 F St. North West
Washington, D.C.
nbm.org

**Darren Waterston:
Uncertain Beauty**
MASS MoCA
1040 MASS MoCA Way
North Adams, MA
massmoca.org

LECTURE
Post-Digital Media Critique

1:00 p.m.
Museum of Art and Design
2 Columbus Cir.
madmuseum.org

MONDAY 10
EXHIBITIONS CLOSING

**Isa Genzken:
Retrospective**
Museum of Modern Art
11 West 53rd St.
moma.org

FOR MORE LISTINGS VISIT
DIARY.ARCHPAPER.COM

**Overdrive:
L.A. Constructs the Future,
1940–1990**
National Building Museum
401 F St. North West
Washington, D.C.
nbm.org

THURSDAY 13
FILM

Linsanity
7:30 p.m.
MASS MoCA
1040 MASS MoCA Way
North Adams, MA
massmoca.org

LECTURE

**More Than Just Blogs:
New Formats in
Design Criticism**
7:00 p.m.
Museum of Art and Design
2 Columbus Cir.
madmuseum.org

SATURDAY 15
CONCERT

**Body/Head:
Kim Gordon & Bill Nace**
8:00 p.m.
MASS MoCA
1040 MASS MoCA Way
North Adams, MA
massmoca.org

TOURS

**AIANY Around
Manhattan Boat Tour**
1:45 p.m.
Center for Architecture
536 LaGuardia Pl.
aiany.org

**Construction Watch Tour:
Association of American
Medical Colleges**
10:00 a.m.
National Building Museum
401 F St. North West
Washington, D.C.
nbm.org

SYMPOSIUM

3D Printing for Jewelers
1:00 p.m.
Museum of Art and Design
2 Columbus Cir.
madmuseum.org

MONDAY 17
LECTURE

**Geoff Manaugh,
Landscape Futures**
6:00 p.m.
University of Pennsylvania
School of Design
102 Meyerson Hall
Philadelphia
design.upenn.edu

TUESDAY 18
LECTURE

**The Architecture
of Harry Weese**
8:00 p.m.
The National Arts Club
15 Gramercy Park South
thenationalartsclub.com

WEDNESDAY 19
LECTURE

Thom Mayne
6:30 p.m.
University of Pennsylvania
School of Design
102 Meyerson Hall
Philadelphia
design.upenn.edu



MATT WARGO

BROUGHT TO LIGHT: THE HOUSES OF LOUIS KAHN
University of Pennsylvania School of Design
220 South 34th Street, Philadelphia, PA
Through May 23

Over the course of his 40-year career, Louis Kahn was constantly working on his conception of domestic spaces. The residences he designed represent one of the most remarkably varied expressions of the single-family house in American architecture. *Brought to Light: The Houses of Louis Kahn* puts this remarkable variety on display. Composed of sixty of the architect's sketches, office drawings, models, historic photographs, and other materials drawn from Penn's Architectural Archives and several private collections, the objects in this show highlight Kahn's creative process and his poetic use of light. Put into context by color photographs of the completed buildings, many of the items on display are being exhibited for the first time. The University of Pennsylvania obtained the majority of the objects during Kahn's eighteen-year professorship. On view is a model of the Korman House in its landscape setting and a never-before-seen video of the Esherrick house, taken by the Swiss architect and Kahn scholar Urs Büttiker, which reveals the play of light through the house over a period of twenty-four hours.

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Architecture Without Planning

Architecture in India since 1990
By Rahul Mehrotra
Hatje Cantz, 49.80 euros

Development Alternatives World Headquarters by Ashok B. Lall Architects.

India. Antilla, the most expensive home in the world commissioned by India's richest man, is just the most extreme case in point. Designed by Perkins + Will for Mukesh Ambani, it is 27 stories high, cost \$1 billion, employs a staff of 600, and is equipped with a ballroom lit with chandeliers of solid gold, a 50-seat theater, nine cocktail lounges, three helicopter pads, and six underground floors of parking. To quote Mehrotra, it is "symbolic of the rising capitalism gripping cities like Mumbai through such disruptive interventions within the existing fabric. Out of scale, out of proportion, this single-family house epitomizes the crassness of capital expressing itself on the landscape, unmindful of the context." Indeed, Antilla also provides a commanding view of Mumbai's slums, home to 60 percent of the city's population, and has been universally vilified as the ultimate monument to inequality.

The main complaint of the book is that India has become a landscape of "global 'storm troopers' in a laissez-faire formation," whose purpose as architects is limited to representing "the power of capital and its universalising symbolism, serving as iconic beacons for investments in new terrains, reassuring external investment and capital that it is safe to 'land' here." The book takes on the resulting "global follies" in the form of countless shopping malls, IT parks, gated employment enclaves, gated communities, and luxury hotels by local and foreign architects alike. It decries among many others, Zaha Hadid's "parametric" IT park in Mumbai for its inefficient responses to the real parameters of climate, light, and airflows, as well as for its "dogmatic use of energy-unfriendly materials like metal and glass

cladding, which make it uneconomical and unsustainable." Of Robert Stern's and HOK's gated New Urbanism suburban developments he points out that they have densities too low to imagine in the urban context so typical of India and that they necessarily form entities that "secede from the city and no longer rely on the formal or informal urban systems for services." Meanwhile, most incomprehensibly of all perhaps, agricultural land, once protected, has been deregulated, bulldozed and turned over for disastrous Indian developer-driven projects.

The first part of the book is counterbalanced by a series of buildings that Mehrotra sees as the alternative. In a nutshell, they are critical regionalist. What makes them so is that they "do not reject modernism but rather the new form of internationalism perpetuated by the corporate practices." In fact, critical regionalism means seeing the importance of modernism as a mechanism for viewing tradition afresh. Its mandate agenda and aspirations are regional. He proceeds to give a history of India's great regionalist tradition, starting with Antonin Raymond's Golconda Ashram, and extending to the masterpieces of Charles Correa, Joseph Stein, Laurie Baker, Balkrishna Doshi, Raj Rewal, and Christopher Benninger. He then presents the heirs of this tradition, the current generation, which in his view has deftly managed to turn the flow of global capital to India's advantage, such as Studio Mumbai, Sameep Pador & Associates, Mahew and Ghosh, Vinu Daniel, and Anagram Architects. Of particular interest is the South Asian Human Rights Center by Anagram with its sustainable, exposed brickwork lattice-pattern. The book's most eye-popping surprise is a selection of multi-cultural contemporary mosques, temples, ashrams, stupas, religious

continued on page 19

This is an unusual book. First, it contains not one single project of its architect/author's. Second, in its measured way, it addresses some of the most burning issues of our time.

Rahul Mehrotra's *Architecture in India since 1990* opens with 1990

because this is when his generation, which was just coming into its own, witnessed the devolution of the last remnants of responsibility for planning from government agencies dating from the post-independence Nehru Era to speculative profit-driven

private interests, in other words to an unfettered, globalised free market, what he calls "impatient capital."

As the book amply illustrates, the effect of the post-1990s liberalized economy has been disastrous for

JOGINDER SINGH

SPEAK, MYSTICISM

Kabbalah in Art and Architecture
By Alexander Gorlin
Pointed Leaf Press, \$60.00

How often is it that we consider the cultural contributions of this intriguing, ever decimated, and re-succeeding people? Their run—which has taken them from ancient Egypt through the ghettos of old Venice to the oceanic explorations of the 1400s to early human rights advances in Holland—is the story of the Jews. And yet, here today, in America, it is just not cool to be one.

Actors wipe the association from their name, architecture's most famed practitioner works under an appellation he was not born with, and when assigned this review I truncated a word in a book's title and assumed my editor

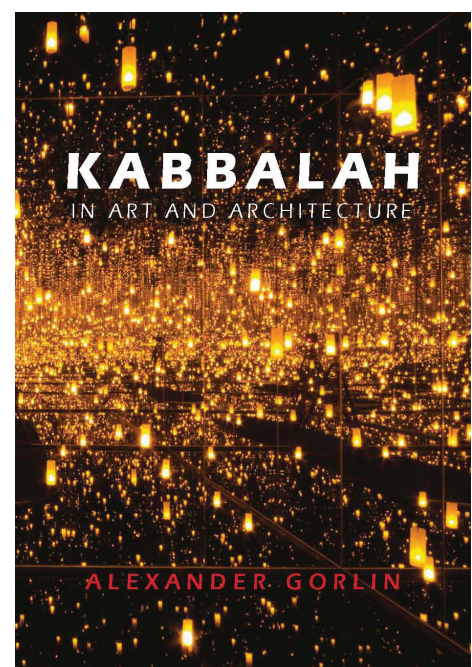
was referencing the 1970s SciArc *cabal* of Eric Owen Moss, Thom Mayne et. al. because *that* had been our recent discussion. When a lush "art book" which featured an intoxicating cover photograph—the glow of hundreds of candles turning darkness into a golden haven—I knew that I was wrong.

The volume, *Kabbalah in Art and Architecture*, sets about to reveal the embodiment of the mystical Jewish teaching within the two avocations. To undertake such an act, author Alexander Gorlin must first establish a basic understanding of the texts, a goal that history has found as

perplexing, illusive, and torturous as making art itself. If the late Philip Seymour Hoffman talked about the toll of an artist's perfectionism and Rothko, who is featured in the book, committed suicide, consider this: Of the four Rabbis who first undertook to study and convey the Kabbalah, only one remained standing, sane, and able to speak of it. Gorlin contends the teachings, which attempt to explain the inner workings of G-d, are rife with allegories, metaphors, or actualities that permeate great architecture and art. Some referenced by their makers purposefully others by accident.

Most particularly, he focuses on *Zohar, the Book of Radiance*, Kabbalah's foundational text, an artist's Book of Genesis, except that it is an account of what preceded that epoch. The tale begins with a void, the vacuum the Divine leaves as G-d recedes to make room for creation. Into the space enters light, first as a single beam, then flowing forth into ten vessels. But as this illumination is a sacred force of the

continued on page 19



COURTESY POINTED LEAF PRESS



COURTESY INSPIRATION

ARCHITECTURE WITHOUT PLANNING

continued from page 18 architecture, like the amazing temporary walkways floating on pneumatic pontoons zigzagging cross the Ganges for the feast of Kumbh Mela.

Architectural practice and education needs to be rethought, away from the tendencies in evidence since the 1990s that have helped to cause dire economic, social, and environmental damage on a global scale. With this book, Rahul Mehrotra, the Chair of Harvard GSD's Urban Planning and Design department, has set up a platform for one of the key debates of our time. Can individual architectural interventions make up for a lack of planning? Can the devolution of planning to private interests be

Inspiration Head Office by Latha Raman and Jaigopal Rao.

anything but ecologically, socially, and economically deleterious? Is there anything to be learned from a comparative approach, bringing in examples of successful planning today? These are pressing issues that are pertinent to a critical regionalist approach not only to India, but to the entire world, including North America.

LIANE LEFAIVRE IS CHAIR OF ARCHITECTURAL THEORY AND HISTORY AT THE UNIVERSITY OF APPLIED ART AND RESEARCHER IN THE URBANISM DEPT. AT TUDELFT. HER MOST RECENT BOOK WITH ALEXANDER TZONIS IS THE ARCHITECTURE OF REGIONALISM IN THE AGE OF GLOBALIZATION.

SPEAK, MYSTICISM continued from page 18

Divine it is too powerful to contain, the volumes shatter. It is for man to retrieve and re-compose these sacred shards, to bring order to chaos. If the Hebrew word for this final lesson, *Tikkhun*, has been popularized as action for the greater good, its origins also would seem to imply the labor of "architect."

Gorlin and the book's designer organize the volume in chapters each of which first offer an essay that explains a concept or symbol(s) essential to the Kabbalah—citing works, artists, and architects that have employed it (knowingly or not) followed by well-captioned corresponding visuals which range in era from the 1200s to the present day.

Readers turn a page to find Moshe Safdie's triangular void which frames *Yad Vashem's* harrowing journey through the Holocaust just as the volume releases into a vast expanse: an elegy that momentarily escapes the heaviness of history to enter the vast domain of the horizon. A stream of light reflected in water pierces Louis Kahn's Salk Institute for Biological Studies at dawn while, presented on the opposite page, a singular white band makes its way through the blue of a Barnett Newman canvas. A third informational type, quotes from the bible or the Kabbalah itself, are intermingled through the exemplified images.

Sometimes the book doesn't work. Its essays are difficult, due to its attempt to condense the highly evocative and esoteric into the flatness of language. It is a reminder as to why artists so often prefer to let the mystical remain so. The book is uneven.

It is neither systematic in documenting Kabbalah's direct influence nor a survey of the inadvertent parallels between the teachings and the two fields. In terms of building typologies its emphasis is on places of prayer and memorials, but the art it offers is most often exhibited in secular institutions. It notes the California Light and Space trio of James Turrell, Robert Irwin, and Doug Wheeler but omits the West Coast's Wallace Berman, whose Verifax collages were drenched in the Kabbalah. In this, *Kabbalah in Art and Architecture* has the gravitas of a hardback but can function as an informal notebook, examples selected by the writer for his own reference.

Yet, the simple recording of them is important. In terms of the specific, for architects it offers a rich collection of places that connect man to G-d. But, considered in its entirety, Kabbalah in Art and Architecture is about universality.

Collected under one cover is an ephemeral installation of the British sculptor Andy Goldsworthy, sketches by Frank Lloyd Wright of Temple Beth Shalom, an entire epilogue devoted to Anselm Kiefer and Steven Holl's Chapel of St. Ignatius, a catholic place of worship that referenced the Kabbalah's vessels of light.

If the book is unfocused, so to it tantalizes and inspires. Once grasped, Kabbalah, as a lens through which to see these projects, mesmerizes. That was Gorlin's intent.

TIBBY ROTHMAN IS A LA-BASED WRITER.

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THE ARCHITECTURAL LEAGUE EMERGING VOICES 14

Thursday, March 6

David Benjamin
The Living, New York

Geoff di Girolamo, James Lord,
and Roderick Wyllie
Surfacedesign, Inc., San Francisco

Thursday, March 13

Joyce Hwang
Ants of the Prairie, Buffalo

Ronald Rael and Virginia San Fratello
Rael San Fratello, Oakland

Thursday, March 20

Mauricio Rocha Iturbide
and Gabriela Carrillo Valadez
TALLER |MauricioRocha+GabrielaCarrillo|,
Mexico City

Betsy Williamson, Shane Williamson,
and Donald Chong
Williamson Chong Architects, Toronto

Thursday, March 27

Basar Girit, Aleksey Lukyanov-Cherny,
Wes Rozen, and Bradley Samuels
SITU Studio, Brooklyn

Salvador Macías Corona
and Magui Peredo Arenas
Estudio Macías Peredo, Guadalajara

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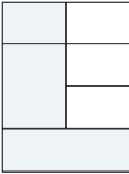


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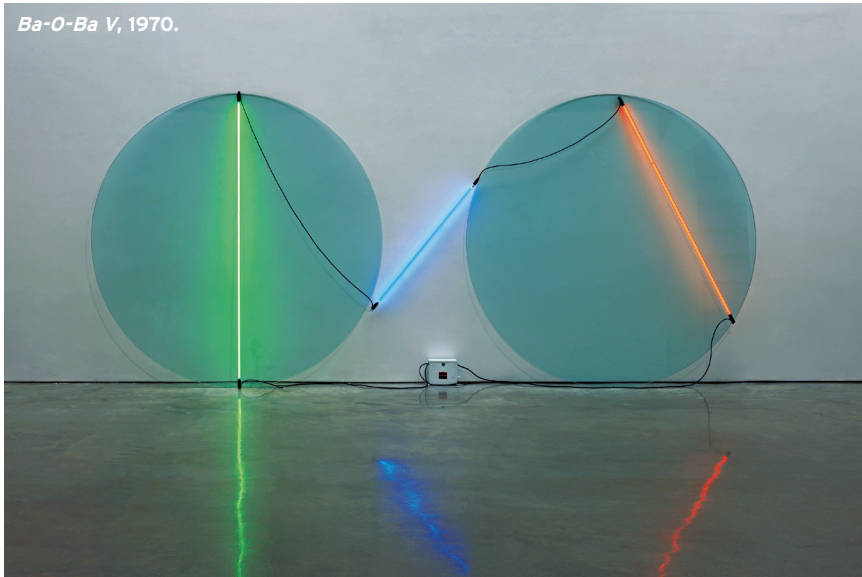
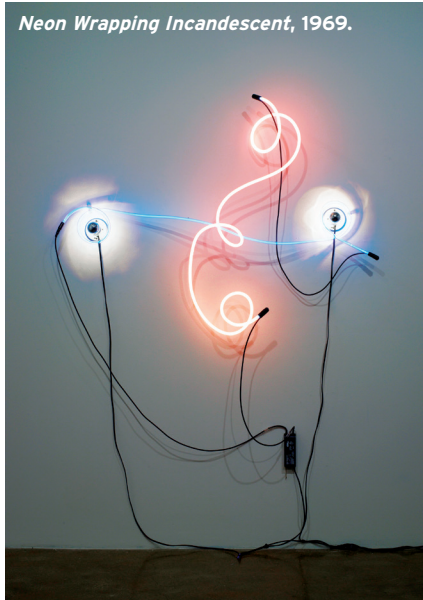
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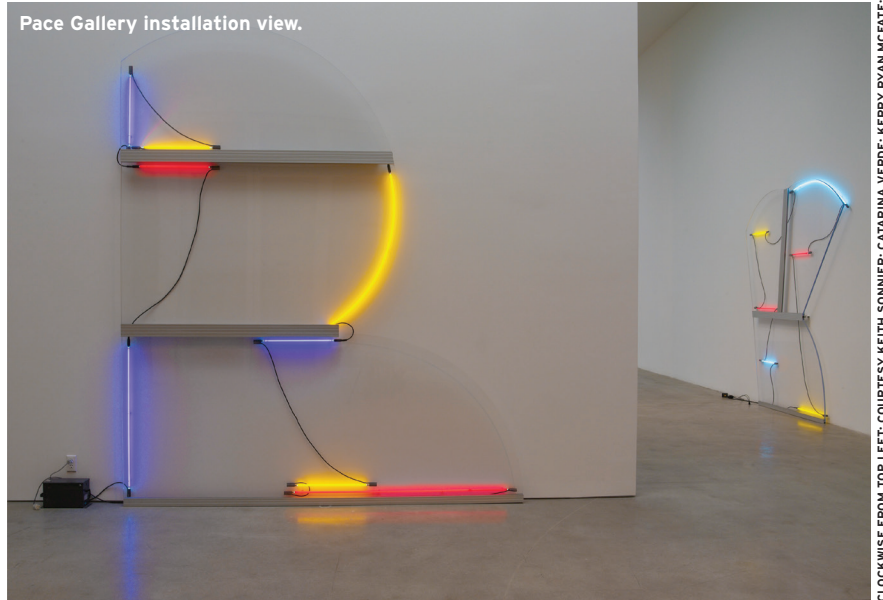


THE ARCHITECT'S NEWSPAPER MARCH 5, 2014

Neue Nationalgalerie, Berlin, 2002.

*Ba-O-Ba V*, 1970.*Lobbed Shape*, 2013.*Neon Wrapping Incandescent*, 1969.*Torso Trunk*, 2013.

Pace Gallery installation view.



CLOCKWISE FROM TOP LEFT: COURTESY KEITH SONNIER; CATARINA VERDE; KERRY RYAN MCFATE; COURTESY PACE GALLERY; CATARINA VERDE; COURTESY KEITH SONNIER

INSPIRED BY ARCHITECTURE

When I think of how the body of my work has been affected by my interest in architecture, I realize that it has helped me formulate many of the working concepts I've developed through the years. My first interest in architecture was concerned with mass; the pyramids of the Yucatan and Guatemala, the pyramids and temples of Egypt, as well as simple early Neolithic cave sites. It was only when I began to make early sculptural works in non-sculptural materials (no

bronze, marble, or steel), using instead simple, rudimentary materials, that I used architecture as a support. By this I mean support for the presentation of the sculpture (perhaps just leaning it against the wall) and building a body of work based on the floor-to-wall relationship in architecture, and to the scale of the human body. After completing the various early series' of work, I began to have an interest in extruded materials (glass, steel, aluminum, and, of course,

light) that resulted in a more classically oriented and multi-faceted approach to sculpture. The *Ba-O-Ba Series*, which utilized glass and neon, dealt with the post and lintel golden section. The *Mirror Act Series* evolved from early studio investigations into creating environments with light and reflective surfaces that were originally used as film sets. The performers moved around in a kind of fourth dimension; in what I called an infinity space. I was also interested

in creating mass, or volume, with light, which is something that carries over into my architectural commissions. The new body of work entitled *Elysian Plain* continues to explore the relationships of objects in space and how viewers become participants as their movements are reflected on the surface of the glass. This is a continuation of a form language that has evolved through many years of producing sculpture as well as architectural commissions.

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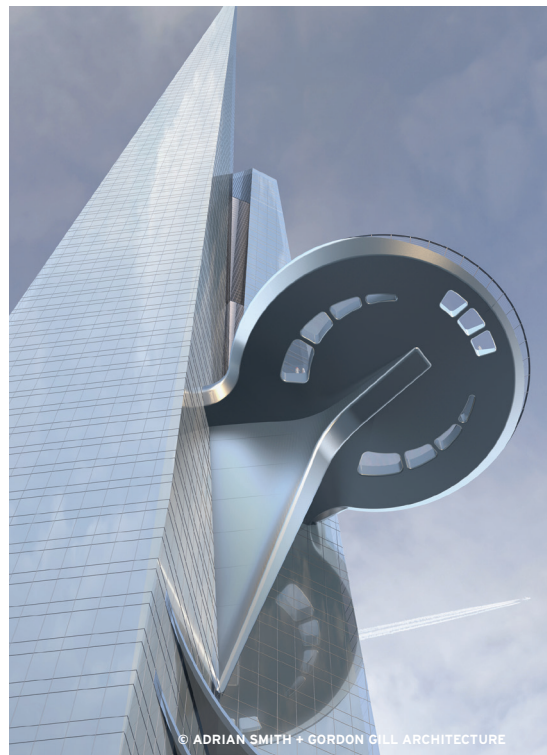
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